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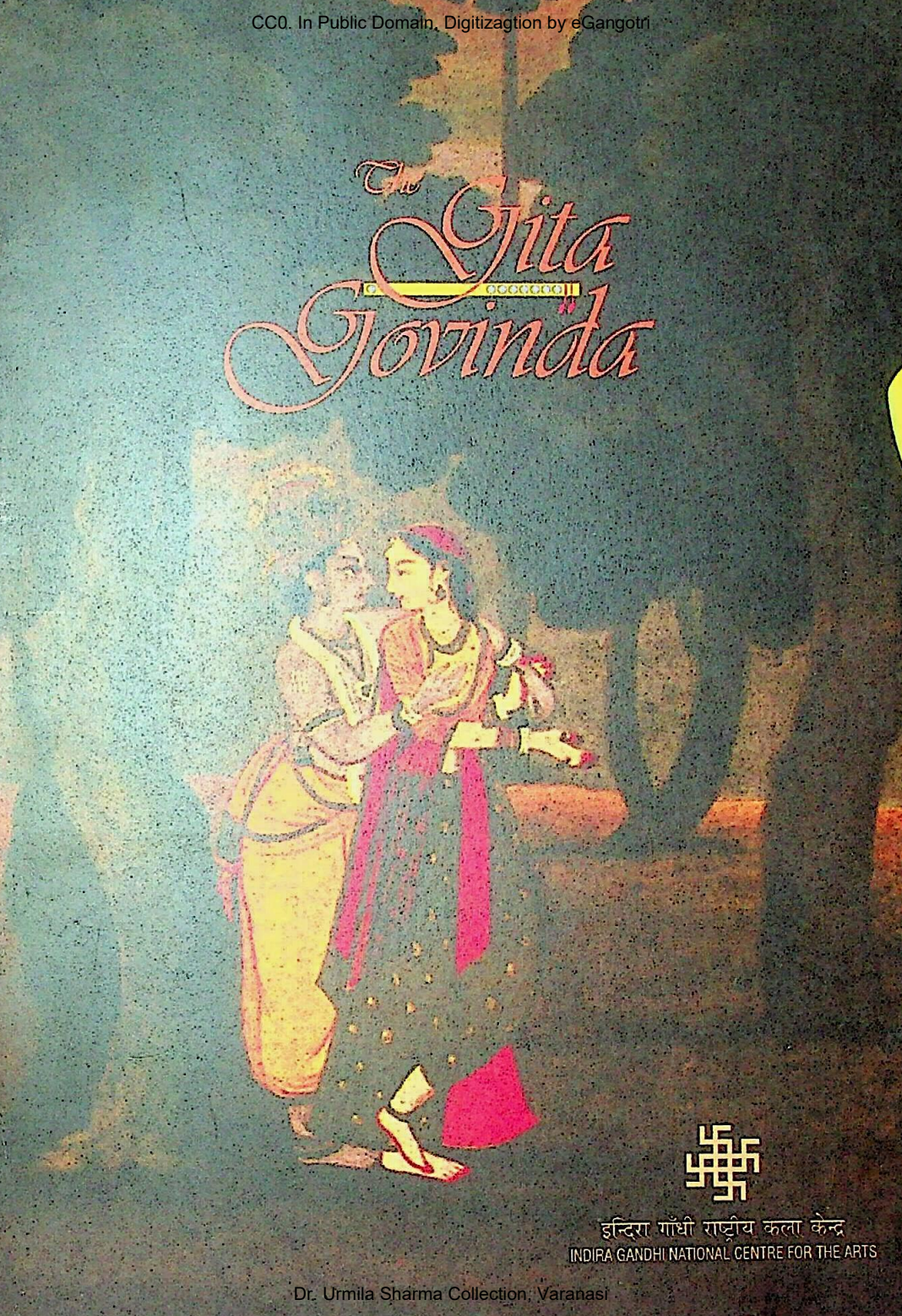
The Gita Govinda



इन्दिरा गाँधी राष्ट्रीय कला केन्द्र
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

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INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

The Indira Gandhi National Centre for the Arts (IGNCA), established in the memory of Smt. Indira Gandhi, in 1987, is an autonomous institution encompassing the study and experience of all the arts -- each form with its own integrity, yet within a dimension of mutual inter-dependence, inter-relatedness with nature, the social structure and cosmology.

This view of the arts, integrated with and essential to the large matrix of human culture, is predicated upon Smt. Gandhi's recognition of the role of the arts as essential to the 'integral quality of a person, at home with himself and society.' It partakes of the holistic world-view so forcefully articulated throughout the Indian tradition and emphasised by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

The IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts of music, dance and theatre in their broadest connotation; and all else in festivals, fairs and in lifestyles that has an artistic dimension. It is in the Centre's agenda to explore, study and revive the dialogue between India and her neighbours, especially in the South and South East Asia, in areas pertaining to the arts.

Today, the Centre is one of the important institutions that hold archival materials; books, slides, microfilms, microfiche and video documentations. Besides, it has published over 200 books on different aspects of Indian arts.

Understanding the enormous possibilities of integration offered by the digital technology (both horizontal and vertical), which is the true nature of real life events, IGNCA established a Multimedia Research Laboratory (Cultural Informatics) in 1994 with UNDP assistance, to showcase the millennia-old (traditional) systems of knowledge of India's past together with its vigorous present.

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CULTURAL INFORMATICS LABORATORY

United Nations Development Program (UNDP) agreed to extend support for multimedia projects and after several meetings and negotiations, the agreement was signed with UNDP on 22nd February, 1994 for the multimedia documentation project titled "Strengthening National Facility for Interactive Multimedia Documentation of Cultural Resources". This included the funding for purchase of state of the art infrastructure, hiring of international and national experts and salary of project officials employed for its execution. Eventually, the Cultural Informatics Laboratory (CIL), a Multimedia Research Centre was established in IGNCA.

Through the modern multimedia technology, IGNCA demonstrates the manner in which cultural heritage can be recreated virtually, so as to present and communicate the holistic vision of India. This enabled the IGNCA to bring together scholarship and technology for facilitating communication in a modern world. Serving as the end-point in the assembly line of the IGNCA's activities, the contents developed by CIL are presented to the world through multimedia CDs/DVDs. The millennia-old (traditional) systems of knowledge of India's past and vigorous present, is captured in this lab in a computer-generated multimedia.

The IGNCA initiated five very complex multimedia programs. These are:

1. Tanjavur Bṛhadīśvara Temple
2. Devanārāyaṇa: An Oral Epic of Rajasthan
3. Agnicayana: A Vedic Ritual
4. Gīta Govinda: The Painting, the Music, the Dance, &
5. Viśvarūpa: A Cosmic Form of Lord Viṣṇu

Interactive multimedia DVD on Tanjavur Bṛhadīśvara Temple was released in December 2013. The Exhibition along with multimedia presentation was displayed at New Delhi, Chennai, Bengaluru, Coimbatore, Kochi, Varanasi and Valladolid (Spain) and has been widely appreciated by the viewers.

The following interactive multimedia CDs/DVDs have been already released:

1. Mukteśvara Temple: A Twelfth-century Temple at Caudadanapura in North Karnataka
2. Rock Art: The Oldest Legacy of Mankind

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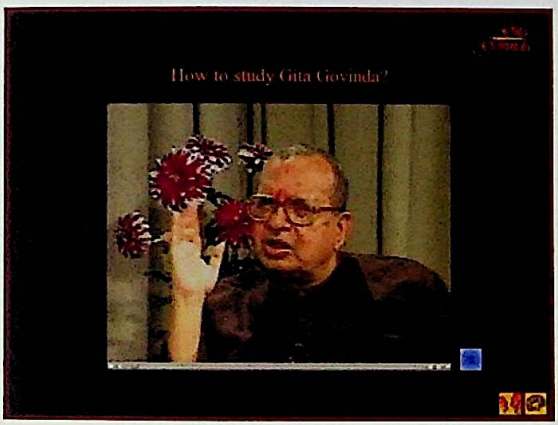
3. Ajantā: A World Heritage Site from Maharashtra
4. Two Pilgrims: The Life and Works of Elizabeth Sass & Elizabeth Brunners
5. Devadāsī Murai: Remembering Devadāsīs, and
6. Man and Mask

THE GĪTA GOVINDA

The Gīta Govinda of Jayadeva is a celebrated (lyrical) Sanskrit poem of 12th Century. Soon after its composition, it spread to all parts of India: North, South, East and West. Wherever it travelled, it left a deep and abiding influence. It continues to capture the imagination of the poets, artists, musicians, dancers and devotees. From the fifteenth Century onwards, there is a host of evidence of written manuscripts, of illustrated manuscripts, of inscriptions which tell us that the Gīta Govinda was being written, sung, commented upon, danced and dramatised.



The Gīta Govinda consists of twelve parts, further divided into twenty-four songs. Each song consists of eight couplets, called aṣṭapadī.

Based on the love play of Kṛṣṇa and Rādhā, their union, separation and reunion, the poem communicates a cosmic drama, which unfolds at macro and micro levels. The poet Jayadeva situates and establishes both these characters at two levels. One is the human level of this world, mundane, the other is the level of the divine. So, at the human level, there are two characters Rādhā and Kṛṣṇa, and, at the divine level, there are two myth-characters of Viṣṇu and Srī. At the human level, there is the love of the man and the women, at the divine level there is the love and separation of the human and the divine. These levels move concurrently and that is the great beauty and complexity of the poem.

The words and the meanings of the poem provided the inspiration for a variety of artistic interpretations in the traditions of painting, music and dance. Its living

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continuity permeates the repertoire of contemporary classical music and dance. The poem continues to be sung in some temples of India, where its songs are offered as worship by the devotees.

In addition to this multimedia project, IGNCA has also two publication projects in preparation on Gīta Govinda at present, under the supervision of Dr. Kapila Vatsyayan. First is aimed at bringing out compilations of various writings and studies on Gīta Govinda. The first volume containing the articles related to music have been compiled, translated, edited and made ready for publication. In further volumes compilation on various commentaries etc. are planned for publication. Second project in preparation is on the study of "Style in the Illustrated manuscripts of the Gīta Govinda".

INTERACTIVE MULTIMEDIA PRESENTATION

The Gīta Govinda is intrinsically a multimedia composition, in the Indian Artistic Tradition. Each line of the poem is charged with multiple layers of meaning. For eight centuries, painters, musicians and dancers have interpreted the verses of the poem in their diverse media. Because the literary text has several dimensions of meaning and expression, the multimedia experience supports the multiple levels of access into the poem. For this presentation, it was possible to undertake an in-depth analysis of only six out of the twenty four songs of the Gīta Govinda, namely Lalitlavaṅga, Haririhamugdha, Dhīrasamīre,Paśyati diśidiśi, Yāhi Mādhava and Kuru Yadunandana.

The multilevel presentation allows users to access:-

i. Recitation of the songs in Sanskrit and it's translation in English.

ii. The poem's interpretation in traditional painting, music and dance; and

iii. Multiple meanings of the poem by the scholars

Each song has been interpreted in roughly 19 artistic genres of painting, music and dance. An artistic genre represents a complete world in itself, each with its own autonomy of form, symbols and techniques.

This multimedia presentation offers a user with access to the performances of the diverse artistic genres at one location, and yet gives him a panoramic view of the phenomenal influence of this little great poem. The artistic genres

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represented in this presentation include the painting from the Jaur, Mewar, Bundi, Jaipur, Basohli, Kangra and Orissa schools. The music traditions of classical Hindustani and Carnatic music, singing of the poem in Radhakalyanam style, devotional singing in the Guruvayoor and Puri Temples are presented as selected examples. The dance styles included are Bharatnatyam, Mohiniattam, Odissi, Manipuri and Kathak.

In the multimedia, there is a separate section comprising interpretations and

critical evaluation of aṣṭapadīs by eminent scholars. Users can explore the interpretations of Gīta Govinda by artists and the analysis of the poem by scholars.

This multimedia presentation on the celebrated text Jayadeva's Gīta Govinda has been re-engineered from the content jointly created by the IGNCA and XEROX PARC, USA for Gīta Govinda multimedia experience exhibition held at IGNCA, New Delhi in 1997-98.

The presentation consists of text (Sanskrit and English), paintings and over 17 hours of video documentation including recitations (Sanskrit and English),

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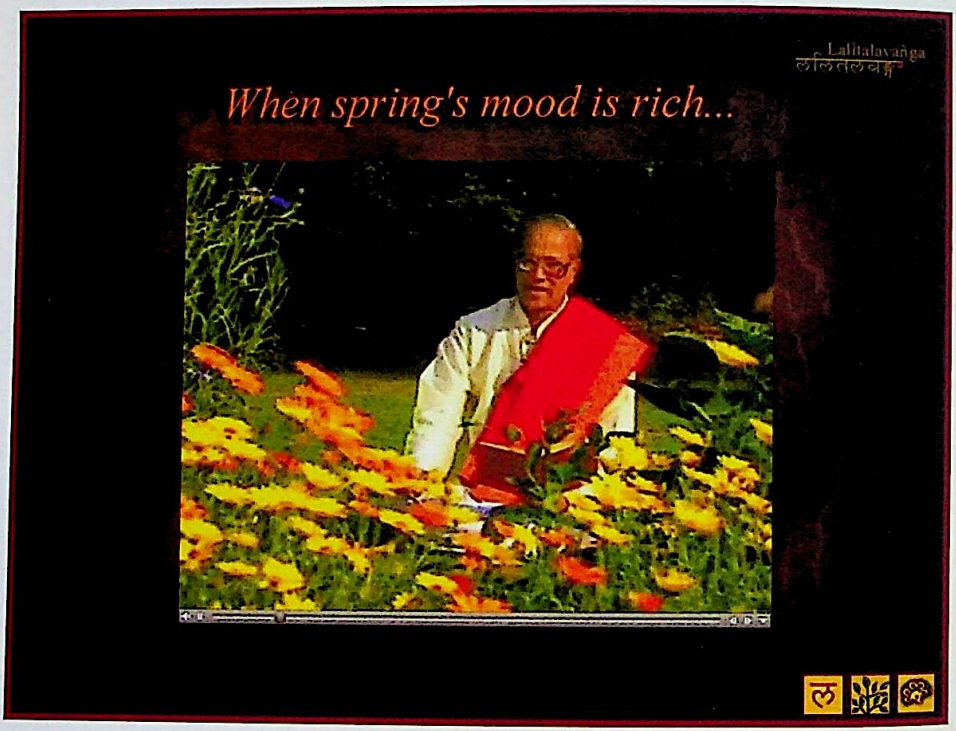
explanation of songs, musical renderings, dance performances, interpretation and critical evaluation of songs, of selected aṣṭapadīs.

This project could not have been conceived by anyone else than Dr. (Mrs.) Kapila Vatsyayan, a scholar who is internationally known for her multidisciplinary approach through her writings, organisation of exhibitions and other evemts. She is the author of many definitive monographs on the Gīta Govinda including those on the diverse painting schools, especially Mewar, Jaipur, Darbhanga, Bundi and Assam. For over three decades she has coordinated and supervised the execution of this project with meticulous care and commitment. Path breaking exhibitions were conceived and curated by her in India and abroad, not to speak of first at IGNCA i.e. Concept of Space, Concept of Time, Ākāra and others.



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सामोददामोदरः

।। गीतम् 3 ।।

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे ।
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ।।

विहरति हरिरिह सरसवसन्ते ।
नृत्यति युवतिजनेन समं सखि विरहिजनस्य दुरन्ते ।।

उन्मदमदनमनोरथपथिकवधूजनजनितविलापे ।
अलिकुलसंकुलकुसुमसमूहनिराकुलबकुलकलापे ।। विह.

मृगमदसौरभरभसवशंवदनवदलमालतमाले ।
युवजनहृदयविदारणमनसिजनखरुचिकिंशुकजाले ।। विह.

मदनमहीपतिकनकदण्डरुचिकेशरकुसुमविकासे ।
मिलितशिलीमुखपाटलिपटलकृतस्मरतूणविलासे ।। विह.

विगलितलज्जितजगदवलोकनतरुणकरुणकृतहासे ।
विरहिनिकृन्तनकुन्तमुखाकृतिकेतकदन्तुरिताशे ।। विह.

माधविकापरिमलललिते नवमालिकजातिसुगन्धौ ।
मुनिमनसामपि मोहनकारिणि तरुणाकारणबन्धौ ।। विह.

स्फुरदतिमुक्तलतापरिरम्भणमुकुलितपुलकितचूते ।
वृन्दावनविपिने परिसरपरिगतयमुनाजलपूते ।। विह.

श्रीजयदेवभणितमिदमुदयति हरिचरणस्मृतिसारम् ।
सरसवसन्तसमयवनवर्णनमनुगतमदनविकारम् ।। विह.

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Joyful Kṛṣṇa
"The Third Song"

Soft sandal mountain winds caress quivering vines of clove.
Forest huts hum with droning bees and crying cuckoos.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

Lonely wives of travelers whine in love's mad fantasies.
Bees swarm over flowers clustered to fill mimosa branches.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

Tamāla tree's fresh leaves absorb strong scents of deer musk.
Flame-tree petals, shining nails of Love, tear at young hearts.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

Gleaming saffron flower pistils are golden sceptres of Love.
Trumpet flowers like wanton bees are arrows in Love's quiver.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

Tender buds bloom into laughter as creatures abandon modesty.
Cactus spikes pierce the sky to wound deserted lovers.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

Scents of twining creepers mingle with perfumes of fresh garlands.
Intimate bonds with young things bewilder even hermit hearts.
When spring's mood is rich, Hari roams here

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To dance with young women, friend–
A cruel time for deserted lovers.

Budding mango trees tremble from the embrace of rising vines.
Brindaban forest is washed by meandering Jumna river waters.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

Jayadeva's song evokes the potent memory of Hari's feet,
Coloring the forest in springtime mood heightened by Love's presence.
When spring's mood is rich, Hari roams here
To dance with young women, friend–
A cruel time for deserted lovers.

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सामोददामोदरः

।। गीतम् 4 ।।

चन्दनचर्चितनीलकलेवरपीतवसनवनमाली ।
केलिचलन्मणिकुण्डलमण्डितगण्डयुगस्मितशाली ।।
हरिरिह मुग्धवधूनिकरे विलासिनि विलसति केलिपरे ।।

पीनपयोधरभारभरेण हरिं परिरभ्य सरागम् ।
गोपवधूरनुगायति काचिदुदञ्चितपञ्चमरागम् ।। हरिरिह.

कापि विलासविलोलविलोचनखेलनजनितमनोजम् ।
ध्यायति मुग्धवधूरधिकं मधुसूदनवदनसरोजम् ।। हरिरिह.

कापि कपोलतले मिलिता लपितुं किमपि श्रुतिमूले ।
चारु चुचुम्ब नितम्बवती दयितं पुलकैरनुकूले ।। हरिरिह.

केलिकलाकुतुकेन च काचिदमुं यमुनाजलकूले ।
मञ्जुलवञ्जुलकुञ्जगतं विचकर्ष करेण दुकूले ।। हरिरिह.

करतलतालतरलवलयावलिकलितकलस्वनवंशे ।
रासरसे सहनृत्यपरा हरिणा युवतिः प्रशशंसे ।।हरिरिह.

श्लिष्यति कामपि चुम्बति कामपि कामपि रमयति रामाम् ।
पश्यति सस्मितचारुपरामपरामनुगच्छति वामाम् ।। हरिरिह.

श्रीजयदेवकवेरिदमद्भुतकेशवकेलिरहस्यम् ।
वृन्दावनविपिने ललितं वितनोतु शुभानि यशस्यम् ।। हरिरिह.

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Joyful Kṛṣṇa
"The Fourth Song"

Yellow silk and wildflower garlands lie on dark sandaloiled skin.
Jewel earrings dangling in play ornament his smiling cheeks.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

One cowherdess with heavy breasts embraces Hari lovingly
And celebrates him in a melody of love.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

Another simple girl, lured by his wanton quivering look,
Meditates intently on the lotus face of Madhu's killer.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

A girl with curving hips, bending to whisper in his ear,
Cherishes her kiss on her lover's tingling cheek.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.
Eager for the art of his love on the Jumna riverbank, a girl
Pulls his silk cloth towards a thicket of reeds with her hand.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

Hari praises a girl drunk from dancing in the rite of love,
With beating palms and ringing bangles echoing his flute's low tone.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

He hugs one, he kisses another, he caresses another dark beauty.
He stares at one's suggestive smiles, he mimics a willful girl.
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

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The wondrous mystery of Kṛṣṇa's sexual play in Brindaban forest
Is Jayadeva's song. Let its celebration spread Kṛṣṇa's favors!
Hari revels here as the crowd of charming girls.
Revels in seducing him to play.

When he quickens all things
To create bliss in the world,
His soft black sinuous lotus limbs
Begin the festival of love
And beautiful cowherd girls wildly
Wind him in their bodies.
Friend, in spring young Hari plays
Like erotic mood incarnate.

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साकांक्षपुण्डरीकाक्षः

।। गीतम् 11 ।।

रतिसुखसारे गतमभिसारे मदनमनोहरवेशम् ।
न कुरु नितम्बिनि गमनविलम्बनमनुसर तं हृदयेशम् ।।
धीरसमीरे यमुनातीरे वसति वने वनमाली ।।

नामसमेतं कृतसंकेतं वादयते मृदुवेणुम् ।
बहु मनुते ननु ते तनुसंगतपवनचलितमपि रेणुम् ।। धीर.

पतति पतत्रे विचलति पत्रे शङ्कितभवदुपयानम् ।
रचयति शयनं सचकितनयनं पश्यति तव पन्थानम् ।। धीर.

मुखरमधीरं त्यज मञ्जीरं रिपुमिव केलिसुलोलम् ।
चल सखि कुञ्जं सतिमिरपुञ्जं शीलय नीलनिचोलम् ।। धीर.

उरसि मुरारेरुपहितहारे घन इव तरलबलाके ।
तडिदिव पीते रतिविपरीते राजसि सुकृतविपाके ।। धीर.

विगलितवसनं परिहृतरसनं घटय जघनमपिधानम् ।
किसलयशयने पङ्कजनयने निधिमिव हर्षनिदानम् ।। धीर.

हरिरभिमानी रजनिरिदानीमियमपि याति विरामम् ।
कुरु मम वचनं सत्वररचनं पूरय मधुरिपुकामम् ।। धीर.

श्रीजयदेवे कृतहरिसेवे भणति परमरमणीयम् ।
प्रभुदितहृदयं हरिमतिसदयं नमत सुकृतकमनीयम् ।। धीर.

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Lotus-eyed Kṛṣṇa – Longing for Love
"The Eleventh Song"

He ventures in secret to savor your passion, dressed for love's delight.
Rādhā don't let full hips idle! Follow the lord of your heart!
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

He plays your name to call on his sweet reed flute.
He cherishes breeze-blown pollen that touched your fragile body.
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

When a bird feather falls or a leaf stirs, he imagines your coming.
He makes the bed of love; he eyes your pathway anxiously.
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

Leave your noise anklets! They clang like traitors in love play.
Go to the darkened thicket, friend! Hide in a cloak of night!
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

Your garlands fall on Kṛṣṇa's chest like white cranes on a dark cloud.
Shining lightning over him, Rādhā, you rule in the climax of love.
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

Loosen your clothes, untie your belt, open your loins!
Rādhā, your gift of delight is like treasure in a bed of vines.
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

Hari is proud. This night is about to end now.
Speed my promise to him! Fulfill the desire of Madhu's foe!
In woods on the wind-swept Jumna bank

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Kṛṣṇa waits in wildflower garlands.

While Jayadeva sings his enticing song to worship Hari,
Bow to Hari! He loves your favor–his heart is joyful and gentle.
In woods on the wind-swept Jumna bank
Kṛṣṇa waits in wildflower garlands.

Sighing incessantly, he pours out his grief.
He endlessly searches the empty directions.
Each time he enters the forest thicket,
Humming to himself, he gasps for breath.
He makes your bed of love again and again,
Staring at it in empty confusion.
Lovely Rādhā, your lover suffers.
Passion's mental pain.

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कुण्ठवैकुण्ठः

।। गीतम् 12 ।।

पश्यति दिशि दिशि रहसि भवन्तम् ।
तदधरमधुरमधूनि पिबन्तम् ।।
नाथ हरे सीदति राधा वासगृहे ।।

त्वदभिसरणरभसेन वलन्ती ।
पतति पदानि कियन्ति चलन्ती ।। नाथ हरे.

विहितविशदबिसकिसलयवलया ।
जीवति परमिह तव रतिकलया ।। नाथ हरे.

मुहुरवलोकितमण्डनलीला ।
मधुरिपुरहमिति भावनशीला ।। नाथ हरे.

त्वरितमुपैति न कथमभिसारम् ।
हरिरिति वदति सखीमनुवारम् ।। नाथ हरे.

श्लिष्यति चुम्बति जलधरकल्पम् ।
हरिरुपगत इति तिमिरमनल्पम् ।। नाथ हरे.

भवति विलम्बिनि विगलितलज्जा ।
विलपति रोदिति वासकसज्जा ।। नाथ हरे.

श्रीजयदेवकवेरिदमुदितम् ।
रसिकजनं तनुतामतिमुदितम् ।। नाथ हरे.

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Indolent Kṛṣṇa
"The Twelfth Song"

In her loneliness she sees you everywhere
Drinking spring flower honey from other lips.
Lord Hari,
Rādhā' suffers in her retreat.

Rushing in her haste to meet you.
She stumbles after a few steps and falls.
Lord Hari,
Rādhā' suffers in her retreat.

Weaving bracelets from supple lotus shoots
As symbols of your skillful love, she keeps alive.
Lord Hari,
Rādhā' suffers in her retreat.

Staring at her ornaments' natural grace,
She fancies, "I am Kṛṣṇa, Madhu's foe."
Lord Hari,
Rādhā' suffers in her retreat.

"Why won't Hari come quickly to meet me?"
She incessantly asks her friend.
Lord Hari,
Rādhā' suffers in her retreat.

She embraces, she kisses Cloud-like forms
Of the vast dark night. "Hari has come," she says.
Lord Hari,
Rādhā' suffers in her retreat.

While you idle here, modesty abandons her,
She laments, sobs as she waits to love you.
Lord Hari,

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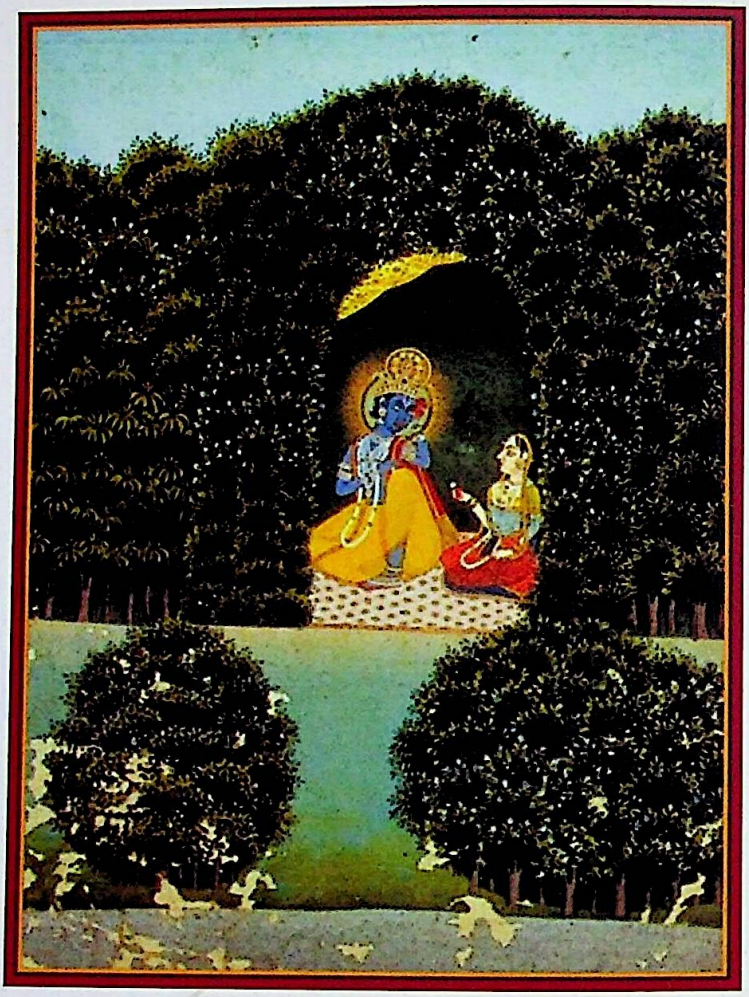
Rādhā' suffers in her retreat.

May poet Jayadeva's song
Bring joy to sensitive men!
Lord Hari,
Rādhā' suffers in her retreat.



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विलक्ष्मीपतिः

॥ गीतम् 17 ॥

रजनिजनितगुरुजागररागकषायितमलसनिमेशम् ।
वहति नयनमनुरागमिव स्फुटमुदितरसाभिनिवेशम् ॥
हरिहरि याहि माधव याहि केशव मा वद कैतववादं ।
तामनुसर सरसीरुहलोचन या तव हरति विषादम् ॥

कज्जलमलिनविलोचनचुम्बनविरचितनीलिमरूपम् ।
दशनवसनमरुणं तव कृष्ण तनोति तनोरनुरूपम् ॥ हरि.

वपुरनुहरति तव स्मरसङ्गरखरनखरक्षतरेखम् ।
मरकतशकलकलितकलधौतलिपेरिव रतिजयलेखम् ॥ हरि.

चरणकमलगलदलक्तकसिक्तमिदं तव हृदयमुदारम् ।
दर्शयतीव बहिर्मदनद्रुमनवकिसलयपरिवारम् ॥ हरि.

दशनपदं भवदधरगतं मम जनयति चेतसि खेदम् ।
कथयति कथमधुनापि मया सह तव वपुरेतदभेदम् ॥ हरि.

बहिरिव मलिनतरं तव कृष्ण मनोऽपि भविष्यति नूनम् ।
कथमथ वञ्चयसे जनमनुगतमसमशरज्वरदूनम् ॥ हरि.

भ्रमति भवानबलाकवलाय वनेषु किमत्र विचित्रम् ।
प्रथयति पूतनिकैव वधूवधनिर्दयबालचरित्रम् ॥ हरि.

श्रीजयदेवभणितरतिवञ्चितखण्डितयुवतिविलापम् ।
शृणुत सुधामधुरं विबुधा विबुधालयतोऽपि दुरापम् । हरि.

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Abashed Kṛṣṇa

"The Seventeenth Song"

Bloodshot from a sleepless night of passion, listless now,
Your eyes express the mood of awakened love.
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

Dark from kissing her kohl-blackened eyes,
At dawn your lips match your body's colour, Kṛṣṇa.
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

Etched with scratches of sharp nails in the battle of love,
Your body tells the triumph of passion in gold writing on sapphire.
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

Drops of red lac from her lotus feet wet your sublime breast.
They force buds from the tree of love to bloom on your skin.
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

The teethmark she left on your lip creates anguish in my heart.
Why does it evoke the union of your body with mine now?
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

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Dark Kṛṣṇa, your heart must be baser black than your skin.
How can you deceive a faithful creature tortured by fevers of love?
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

Why am I shocked that you roam in the woods to consume weak girls?
The fate of Pūtanā shows your cruel childhood bent for killing women.
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

Jayadeva sings the lament of a jealous girl deceived by passion.
Listen, sages! Heaven rarely yields such sweet elixir.
Damn you, Mādhava! Go! Keśava, leave me!
Don't plead your lies with me!
Go after her, Kṛṣṇa!
She will ease your despair.

The red stains her lac-painted feet
Lovingly left on your heart
Look to me like fiery passion
Exposing itself on your skin.
Cheat, the image I have of you now
Flaunting our love's break
Causes me more shame
Than sorrow.

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सुप्रीतपीताम्बर

।। गीतम् 24 ।।

कुरु यदुनन्दन चन्दनशिशिरतरेण करेण पयोधरे ।
मृगमदपत्रकमत्र मनोभवमङ्गलकलशसहोदरे ।।
निजगाद सा यदुनन्दने क्रीडति हृदयानन्दने ।।

अलिकुलगञ्जनमञ्जनकं रतिनायकसायकमोचने ।
त्वदधरचुम्बनलम्बितकज्जलमुज्ज्वलय प्रिय लोचने ।। निज.

नयनकुरङ्गतरङ्गविकासनिरासकरे श्रुतिमण्डले ।
मनसिजपाशविलासधरे शुभवेश निवेशय कुण्डले ।। निज.

भ्रमरचयं रचयन्तमुपरि रुचिरं सुचिरं मम संमुखे ।
जितकमले विमले परिकर्मय नर्मजनकमलकं मुखे ।। निज.

मृगमदरसवलितं ललितं कुरु तिलकमलिकरजनीकरे ।
विहितकलङ्ककलं कमलानन विश्रमितश्रमशीकरे ।। निज.

मम रुचिरे चिकुरे कुरु मानद मानसजध्वजचामरे ।
रतिगलिते ललिते कुसुमानि शिखण्डिशिखण्डकडामरे ।। निज.

सरसघने जघने मम शम्बरदारणवारणकन्दरे ।
मणिरशनावसनाभरणानि शुभाशय वासय सुन्दरे ।। निज.

श्रीजयदेववचसि रुचिरे हृदयं सदयं कुरु मण्डने ।
हरिचरणस्मरणामृतकृतकलिकलुषभवज्वरखण्डने ।। निज.

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Ecstatic Kṛṣṇa

"The Twenty-fourth song"

Yādava hero, your hand is cooler than sandalbalm on my breast;
Paint a leaf design with deer musk here on Love's ritual vessel!
She told the joyful Yadu hero, playing to delight her heart.

Lover, draw kohl glossier than a swarm of black bees on my eyes!
Your lips kissed away the lampblack bow that shoot arrows of love.
She told the joyful Yadu hero, playing to delight her heart.

My ears reflect the restless gleam of doe eyes, graceful Lord.
Hang earrings on their magic circles to form snares for love.
She told the joyful Yadu hero, playing to delight her heart.

Pin back the teasing lock of hair on my smooth lotus face!
It fell before me to mime a gleaming line of black bees.
She told the joyful Yadu hero, playing to delight her heart.

Make a mark with liquid deer musk on my moonlit brow!
Make a moon shadow, Kṛṣṇa! The sweat drops are dried.
She told the joyful Yadu hero, playing to delight her heart.

Fix flowers in shining hair loosened by loveplay, Kṛṣṇa!
Make of flywhisk outshining peacock plumage to be the banner of Love.
She told the joyful Yadu hero, playing to delight her heart.

My beautiful loins are a deep cavern to take the thrusts of love–
Cover them with jeweled girdles, cloths, and ornaments, Kṛṣṇa!
She told the joyful Yadu hero, playing to delight her heart.

Make your heart sympathetic of Jayadeva's splendid speech!
Recalling Hari's feet is elixir against fevers of this dark time.
She told the joyful Yadu hero, playing to delight her heart.

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THE PAINTINGS

JAUR, 16th Century paintings from Rajasthan: The paintings are on a flat surface with horizontal spatial division. The pointed nose and extended eye are distinguishing features.

MEWARI, 17th Century paintings from Rajasthan: The painter of this set of paintings has a deep understanding of the verbal imagery and metaphors of the poem. He recreates a pictorial imagery to match the verbal metaphor, as also the metrical patterns of the poem. The paintings become like a musical composition with a refrain. Figures of Kṛṣṇa and Rādhā are repeated in the same pictorial space.

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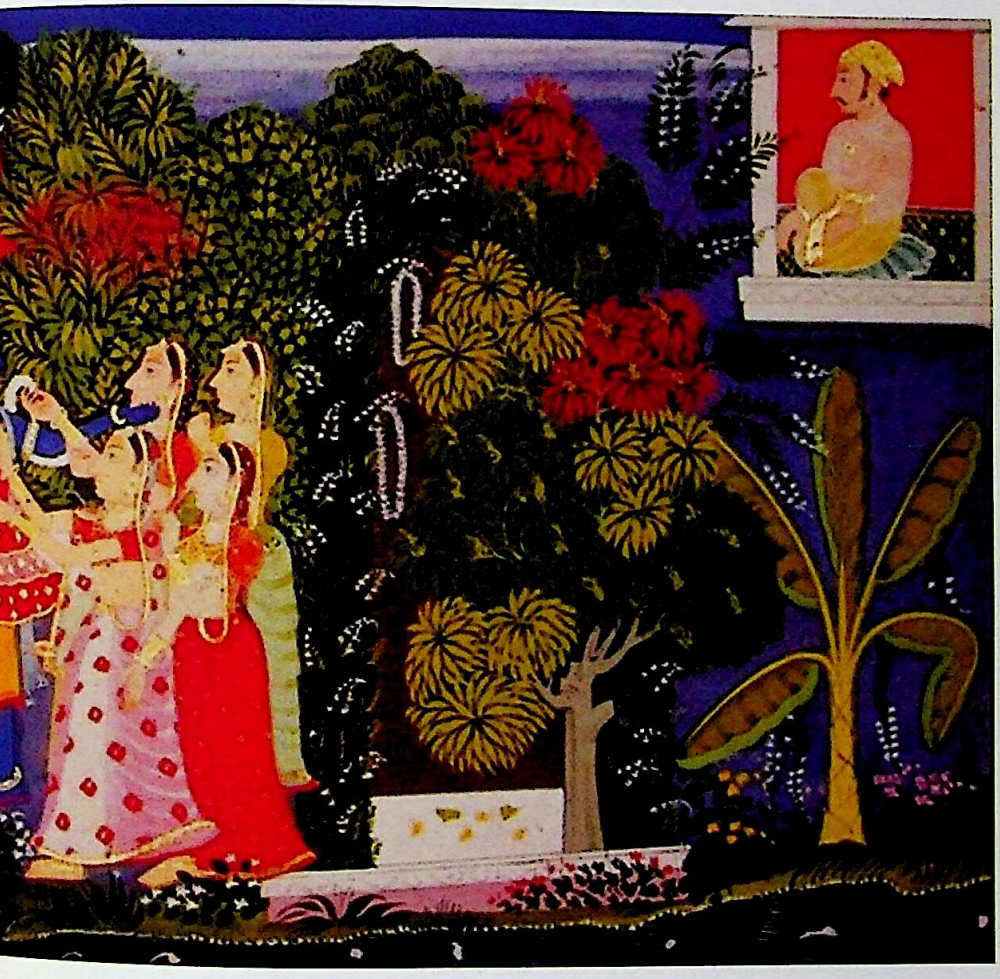
BUNDI, 18th Century paintings from Rajasthan: The Bundi painter communicates the emotive states through line drawing. Rādhā and Kṛṣṇa are placed in different spatial areas of the painting.

JAIPUR-AMBER, 19th Century paintings from Rajasthan: from the collection of Maharaja Sawai Mansingh II Museum, City Palace, Jaipur, Rajasthan.

NORTH GUJARAT PAINTINGS, 17th Century; from the collection of Maharaja Sawai Mansingh II Museum, City Palace, Jaipur, Rajasthan.

BASOHLI, 18th Century paintings from the foothills of Himachal Pradesh: The school is noted for its treatment of landscape; colours are vibrant and human figures are stylised.



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KANGRA, 18th Century paintings from Himachal Pradesh: The distinguishing features are undulating hills and valleys, trees and blossoms. Rādhā and Kṛṣṇa are depicted more naturalistically.

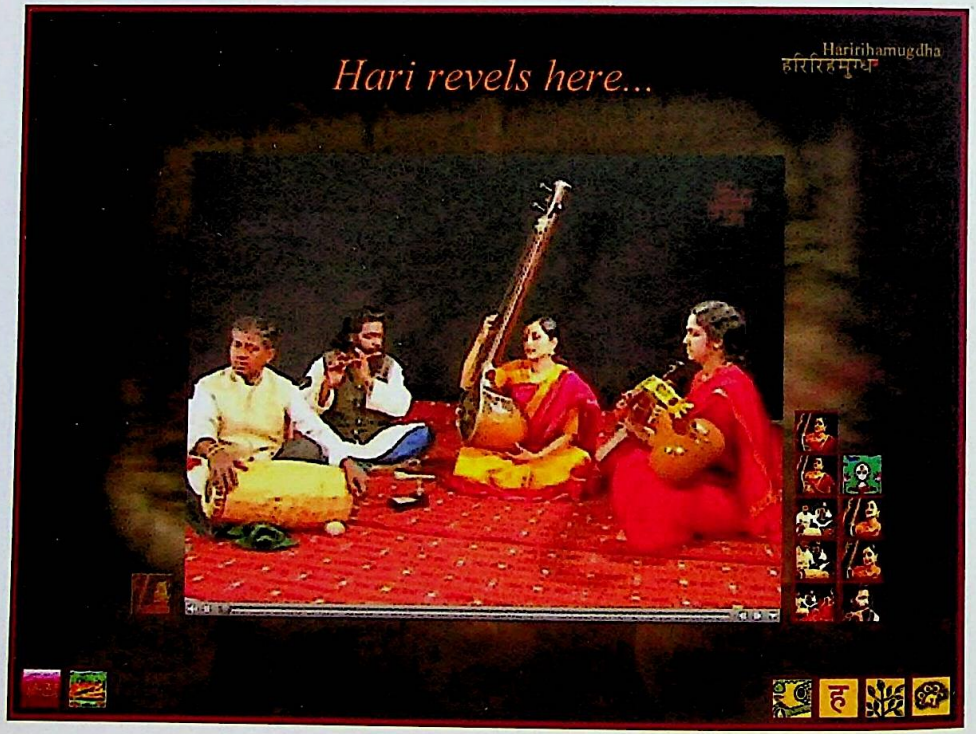
ORISSAN PAINTINGS, 17th Century; The characters of the poem are shown with typical Oriyan features; broad shoulders, heavy torso, narrow waists, and round hips.

THE MUSIC

ODISSI from Orissa: Odissi singing is distinctive. It incorporates a combination of elements from both Hindustani and Carnatic style.

PURI TEMPLE: The Gīta Govinda is sung in the vicinity of the Jagannath Temple, Puri.

GURUVAYOOR TEMPLE: The Gīta Govinda is sung in the Temple of Manipur. The Manipuri singer uses the techniques of note oscillations to communicate intense spiritual longing. Singers use hand gestures and face expression to communicate the Gīta Govinda theme.



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CARNATIC from South India: Carnatic music was systematised by three composers: Tyagaraja, Dikshitar and Shyama Shastri, who worked out fixed compositions in melodic and rhythmic framework. The style is noted for its complex melodic embellishment and ornamentation techniques.

SOPANA from South Kerala: Sopana singing originated in the Temple theatres of Kerala. It is noted for its straight forwards presentation of melodic scale, minimal ornamentation and rhythmic build-up of a composition.

RADHAKALYANAM from Tamil Nadu in South India: The Gīta Govinda is sung in the Bhajan traditions, particularly, in connection with the festivities of the Makara Sankranti festival.

GWALIOR: Many Gīta Govinda compositions have been a part of the repertoire of the Gwalior School for over 100 years. The songs were set to popular Ragas, based on Khyala. Gwalior School composers pay particular attention to the interaction of the song, word and the written word; therefore, the compositions fuse form and meaning through the interaction of melodic scale, metrical pattern and the poetic word.

THE DANCE

ODISSI from Orissa: Odissi dance has created a unique language of movement based on the three deflections of the body along with the head, torso and hips.

MOHINIATTAM from Kerala: Mohiniattam is a classical female solo dance form of Kerala. Mohini, meaning enchantress, is an incarnation of Viṣṇu in the female form. The dance form originated in the Temples of Kerala. In terms of technique, it is noted for simplicity and graceful movement involving many curvilinear movements of the torso.

BHARATANATYAM from South India: In the visual presentation, the dancer uses her body to conceive movement in space through straight lines and triangles.

KATHAK from North India: The Kathak dances conceives space in two dimensions. The dancer incorporates complex foot work, and executes rhythmic pattern based on the material cycle.

MANIPURI: Manipuri dance seems, on the face of it, very free and spontaneous. But underneath the outer form's precise technique, in terms of movement, the

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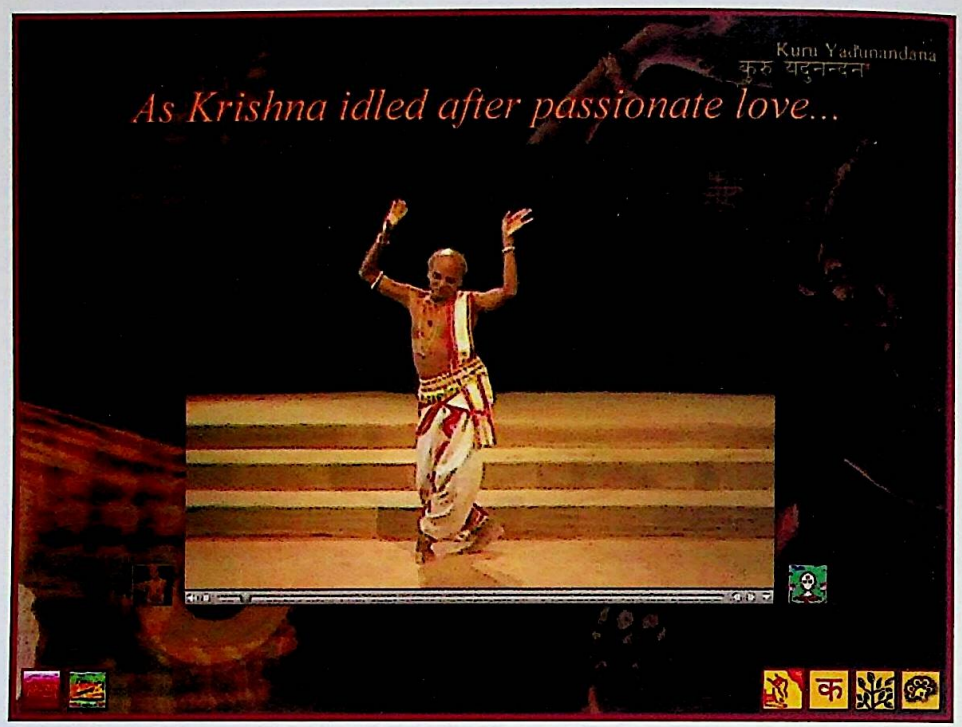
vertical line of the body is never broken and the body curves into a figure of 8. Postures are freely flowing from one to the other.



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Interactive Multimedia Experience
jointly created by
IGNCA & Xerox Palo Alto Research Center (PARC)
in 1997

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Crew-2: CPC Delhi: KAMALINI DUTT
Crew-3: Manipuri: ARIBHAM SHYAM SHARMA
Crew-4: Jagannath Puri: PRITHIVIRAJ MISHRA
Crew-5: IGNCA: GOPAL SAXENA & TEAM, DILIP KUMAR, ASHIM BHATTACHARYA, B.S. RAWAT

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Recitation-English: KAPILA VATSYAYAN
Recitation-Sanskrit: SAMPAT NARAYAN
Background Music: AASHISH SENGUPTA, RANJIT MAKKUNI, DEEPTI BHALLA
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Carnatic: DEEPTI BHALLA & ACCOMPANISTS
Gwalior: SUMATI MUTATKAR & ACCOMPANISTS
Gwalior: L.K. PANDIT & ACCOMPANISTS
Guruvayoor Temple singing: JANARDHANAN NEDUNGADI & ACCOMPANISTS
Manipuri: GURU TH. BABU & ACCOMPANISTS
Odissi: BANKIM SETHI & ACCOMPANISTS
Puri: TEMPLE SINGING
Radhakalyanam: O.S. SUNDER & ACCOMPANISTS
Sopana: LEELA OMCHERY & ACCOMPANISTS

Dance:

Bharatnatyam: KANAKA SRINIVASAN, MALAVIKA SARUKKAI, LEELA SAMSON
Kathak: BIRJU MAHARAJ, SASWATI SEN & ACCOMPANISTS
Kuchipudi: RAJA & RADHA REDDY & ACCOMPANISTS
Manipuri: AMUSANA DEVI, GAYATRI DEVI, GUTHAMBALA DEVI, JAYATI DEVI, L. BINO DEVI, SURAJ MUKHI DEVI
Mohiniattam: BHARATI SHIVAJI & ACCOMPANISTS
Odissi: MADHAVI MUDGAL & ACCOMPANISTS
Odissi: KELUCHARAN MAHAPATRA

Paintings:

National Museum, New Delhi;
Government Museum and Art Gallery, Chandigarh;
Salarjung Museum, Hyderabad;
Gujarat Museum Society, Ahmedabad;
Bharat Kala Bhavan, Banaras Hindu University, Varanasi;
Orissa State Museum, Bhubaneswar.

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